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KRITICKÁ ANALÝZA ZMĚN VE FILMOVÉ
ADAPTACI KNIHY PÝCHA A PŘEDSUDEK OD
JANE AUSTENOVÉ

A CRITICAL ANALYSIS OF CHANGES IN
THE FILM ADAPTATION OF JANE
AUSTEN'S BOOK PRIDE AND PREJUDICE

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A Critical Analysis of Changes in the Film Adaptation of Jane Austen's Book Pride and Prejudice

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Tereza Kodejšová

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ANOTACE

Česky: Tato bakalářská práce pojednává o hlavních změnách ve filmové adaptaci *Pýcha a předsudek* od Jane Austenové. Hlavní změnou je to, že film je natočen více romanticky než kniha. Především pak hlavní postava pan Darcy je zde ztvárněn jako romantický hrdina, který miluje Elizabeth Bennetovou už od prvního setkání. Práce je zaměřena i na malé detaily, jako je například mimika, pohyby a chování hlavních postav.

Klíčová slova: romantický žánr, romantika, mimika, neopětovaná láska, konečné usmíření, romantický šťastný konec

ABSTRACT

English: This thesis deals with the main changes in a film adaptation *Pride and Prejudice* from Jane Austen. The main difference is that the film is made in a more romantic way than the book. Primarily, the main character, Mr. Darcy, is portrayed here as a true romantic hero who loves Elizabeth from the first time they meet. The thesis shows this through analysing small details, such as facial expressions, movements and the behaviour of main characters.

Key words: romantic genre, romance, facial expressions, unrequited love, final reconciliation, romantic happy ending

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INTRODUCTION

When one starts comparing a book and a film adaptation, one should bear in mind that it would be naive to expect a film adaptation to be exactly the same as the book. Réka M. Cristian and Zoltán Dragon also claim that what the viewer has before him in the actual film is someone else's adaptation, and thus there are just as many possible adaptations as directors (Cristian and Dragon 2008, 28). Moreover, not just the film maker but also the viewer has his/her own mental image of how the film should look like, and again, there are many different readers to be considered. This is a problem that Zoltán Dragon summarizes in the following way: "Very simply put, how is an audio-visual medium to render the letters other than transforming them into images and sound? Or how is a film to present just any reader's fantasy, or reading experience of a literary text? If one accepts that the only possible answer to these quite trivial questions is that there is 'no way' for the literary and the filmic texts to *be the same*, then it becomes clear that there is a need for a different approach" (Dragon 2005, 1).

Therefore, instead of trying to assess the film's "fidelity" to the original, I rather focus on what specific differences there are, and what caused them. The only significant difference I could find between the book and the film was the fact that the film is made in a more romantic way. To be more specific, the figure of Mr. Darcy is portrayed as a romantic character. This is possibly done to make the film more dynamic, thrilling and suspenseful, and to please the audience looking for love and a happy ending.

This change of Mr. Darcy's character, at the same time, means that the film joins the long list of pictures belonging to the genre of the romantic comedy, which, in itself, causes further significant changes. It is sometimes difficult to define the

romantic genre. Although many films are not classified as romantic films, they include romantic elements. Nevertheless, there are some distinguishable characteristics of the romantic genre and according to them, one can recognise it clearly. Its main elements are: a central couple, suffering, fighting for love and a happy ending: “The dominant theme is the 'battle of the sexes', which provides the central dynamic of the genre. [...] Suffering is often part of the narrative process of self discovery and transformation that characterizes the genre. [...] The dynamic of the film rests on the central quest – the pursuit of love – and almost always leads to a successful resolution” (Montimer 2010, 4). A successful resolution and a happy ending is a necessity of every romantic film.

Although one usually concentrates on the central couple, because one is waiting the whole film for the final reconciliation, a final reconciliation does not necessarily make the happy ending as romantic as it would be expected. Thus, there are also other details which should be considered. One perceives details, such as the surroundings, the time of the day, the weather condition and many other small but important supplements, which contribute to a romantic feeling (Langford 2005, 16).

Since the romantic film is a genre that has a huge audience, popular with all generations, the viewer is familiar with its basic structure and what to expect – romantic love and a happy ending. Even though many romantic films are more or less the same – same characters, similar storyline and the same ending (happy ending), the viewer wants to see it again because romance is something that is popular among people, especially women, who sometimes identify themselves with the main woman-character who finally finds the real love (Montimer 2010, 20).

The romantic features of the main character, Mr. Darcy, contribute to the creation of a new, different work of art even though it is otherwise filmed close to the

letter of the book. This, however, is quite a general feature of film adaptations: “A new literary adaptation creates a new story, it is not the same as the original, it takes on a whole new life, as indeed do the characters” (Cristian and Dragon 2008, 28).

Elizabeth Bennet, to some extent, is an ordinary girl from a big family. She, just like her four sisters, longs to find a rich husband. Yet, Elizabeth Bennet is also partly an exception, because she does not only care about money and the property of her potential husband. She would like a man whom she would love for his gallantry, honesty and good manners, and who would also love her. This man, as it turns out, is Mr. Darcy, a rich man from high society.

The relationship of Elizabeth Bennet and Mr. Darcy is a very specific one. At the beginning of the story Elizabeth does not know Mr. Darcy very well and so she does not know how to feel about him but through the story her attitude towards Mr. Darcy changes several times. It changes from interest to indifference and to hatred and then back to interest and finally to reconciliation and a happy ending full of love.

However, the relationship of Mr. Darcy towards Elizabeth does not change as much as her relationship towards him. Although in the book, even in his behaviour there is a slight change, it does not happen in the film, because there is no space left for that: there, Mr. Darcy shows an interest in Elizabeth from the first moment when he met her. Even though one could say that he just wants to show his gallantry towards women, the conclusion that he is in love seems much more likely, based on his facial expressions, and his reactions to Elizabeth’s behaviour. In other words, the character of Mr. Darcy is portrayed in a much more romantic way in the film, than it is in the book.

ELIZABETH AND MR. DARCY

The first meeting of these two characters is at the first ball mentioned in the book, after the arrival of Mr. Bingley and his friend Mr. Darcy at Netherfield. This scene is almost identical in the book and in the film. There is just one slight, but important difference. The difference is that even if Elizabeth does not attract Mr. Darcy (as he claims to Mr. Bingley) he does not look at her in the way that he claims. The gaze of Mr. Darcy, in the film, shows that Elizabeth attracts him more than he says, even though it is quite clearly claimed by Mr. Darcy – both in the book and in the film, that Elizabeth does not attract him when he meets her at the ball. In the book, it appears in the form of a dialogue between Mr. Darcy and Mr. Bingley:

“You are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet. “Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.” “Which do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable, but not handsome enough to tempt me, and I am in no humour at present to give consequence to young ladies who are slighted by other men” (Austen, 2003, 13-14)

It is written quite clearly that he is not interested in Elizabeth, that she does not attract him almost at all. What is more, he takes her just as the sister of the beautiful Jane Bennet who attracts his best friend Mr. Bingley. The narrator of the book explicitly declares this: “Darcy, on the contrary, had seen a collection of people in whom there was little beauty and no fashion, for none of whom he had felt the

smallest interest, and from none of whom he had felt the smallest interest, and from none received either attention or pleasure” (Austen, 2003, 18).

To some extent, this also holds true in the film, yet not to the same extent. It is true that he does not care about people who dance in the hall. He stands almost in the corner; he does not talk to virtually anyone. And it is not just that people do not want to talk to him. It is rather him who does not want to talk to them. He neither wants to talk nor dance. Furthermore, as I also pointed out, his dialogue with Mr. Bingley also appears in the film, almost identically to the book:

“You are dancing with the only handsome girl in the room.”

“Yes, she is the most beautiful creature I’ve ever beheld. But her sister Elizabeth is very agreeable.”

“Not handsome enough to tempt me” (Wright 2005, 09:52)

Yet, there are some important differences. The first one is that Mr. Darcy does not look at Elizabeth in the film while he is telling Mr Bingley that she does not attract him, because Elizabeth is hidden with her friend Charlotte. Therefore, he cannot see her, but Elizabeth can see him. Moreover, she does not just see him but also hears him. The second, and probably the most remarkable difference is his look. His eyes are fixed almost all the time on one person – on Elizabeth.

There can be many reasons for this change. One of these can be that this way the film is much more thrilling, and gives some hope that something exciting will happen between these two characters. Moreover, every romantic film is supposed to contain romantic scenes full of hope, and expectation of love (Montimer 2010, 3-4). This sense of hope, expectation and love is achieved by juxtaposing shots of Darcy’s look with shots of Elizabeth and her smiles and laughter, while she is dancing. Darcy’s look is fixed mostly at Elizabeth, and this creates the illusion that even

though he says that she is not pretty and good enough for him, she has amazed him from the first moment he saw her (Parill 1999, 2).

He is amazed not just by her beauty but also her smile, laughter, easiness, sincerity and self confidence mixed with pride and impertinence. This is also suggested in subtle ways in the film. When Elizabeth enjoys dancing, Mr. Darcy keeps looking at her and when she smiles, Mr. Darcy cannot stop looking at her. Mr. Darcy also goes immediately to Mr. Bingley when he finishes dancing with Jane, because Elizabeth stands next to Jane and he starts looking at her again. Moreover, when Elizabeth starts talking, he immediately starts talking to her. Mr. Darcy looks like he has fallen in love and is confused by this situation which is obvious from his puzzled look. This first look has the air of someone seeing unexpected beauty, and being so surprised that he automatically has to turn his head and eyes away.

This situation in the film can be described as a montage as a kind of collision or conflict, especially between a shot and its successor. This is a theory of Sergei Eisenstein's who sees each shot as having a kind of potential energy which can display itself in purely visual terms: the direction of its movements, the volume of its shapes, the intensity of its light and so forth. This potential energy becomes kinetic when the first shot collides with the succeeding one. The two shots can produce conflict in their emotional content (happy versus sad), in their use of illumination (dark versus light), in their rhythms (slow versus fast), in their objects (large versus small), in their directions of movement (right versus left), in their distances (close-up versus far shot), or in any combination thereof (Braudy and Cohen 2004, 2). When Mr. Darcy looks at Elizabeth and when Elizabeth looks at Mr. Darcy, everything is the same except for the facial expressions: They keep changing from happiness to sadness, from clearness to confusion or from hatred to liking. The result of this is a

highly romantic occasion which graduates with every other shot and makes the viewer full of expectation of a romantic happy ending.

It is obvious that they cannot just keep looking at each other and that sooner or later they will start conversation. One of the proofs for that is that Elizabeth is not just very talkative but also very curious and impatient which can be seen immediately when she stands close to him, her eyes flit up and down, from Mr. Darcy to other people and finally she turns and quickly asks Mr. Darcy a question.

This first conversation is very short, and one that only happens in the film. Elizabeth asks Mr. Darcy if he dances but he replies very shortly that he does not: “Do you dance Mr. Darcy?” “Not if I can help it” (Wright 2005, 09:30). It may seem that he does not care about her, that she does not attract him almost at all, because if she did, he would do something – he would speak more or he would ask her something to stay in conversation with her.

However, it is not completely true: although he answers quite abruptly and almost does not look at her, it is more because he is confused and afraid. He has not expected himself to fall in love with a girl like Elizabeth, with a girl from a lower class than his own, which is obvious from the property which he owns and Elisabeth does not. Charlotte, a friend of Elizabeth, tells her how much Mr. Darcy has: “10,000 a year and he owns half a Derbyshire” (Wright 2005, 06:38). Furthermore, he feels sorry that he does not know what to do or how to speak to Elizabeth because when they talk to each other Elizabeth is the one who leads the conversation. Thus, when she does not say anything else, Mr. Darcy also does not say anything more. Therefore, she leaves. But exactly at that time the moment which declares his feelings comes. Immediately after Elizabeth leaving, Mr. Darcy bends down his head and the corners of his mouth bend down too and evidently, his look shows the

disappointment that she has left and did not talk to him anymore. He bends down his head and looks dejected and sad.

In contrast, in the book the narrator says nothing more than this: “Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party” (Austen 2003, 13). They do not talk to each other and they do not even meet each other.

Elizabeth and Mr. Darcy also have more occasions to meet and learn the character of each other. In the book, Elizabeth is a little bit confused by him at first. She does not know what she should think of him. She does not know if it is possible that she would attract him:

“Mr. Darcy’s eyes were fixed on her. She hardly knew how to suppose that she could be an object of admiration to so great a man, and yet that he should look at her because he disliked her, was still more strange. She could only imagine however at last, that she drew his notice because there was something about her more wrong and reprehensible, according to his ideas of right, than in any other person present. The supposition did not pain her. She liked him too little to care for his approbation” (Austen 2003, 50)

This proves that she really thinks about Mr. Darcy and that she also would like to know what he thinks of her. Even if she says that she does not like him almost at all (50), it is not completely true. She cares about him more than she thinks because she keeps thinking about him all the time which she finds quite strange. But it is also just a curiosity why such a rich man was looking at her all the time at that ball.

One of those possibilities to meet and see each other is when Elizabeth goes to Netherfield to visit her sister Jane, who is ill. Mr. Bingley together with his sister and Mr. Darcy organise a small ball one day. This ball is also an occasion where Elizabeth and Darcy can dance together. Mr. Darcy wants to dance with Elizabeth but she does not. Moreover, she makes fun of him:

“Do you feel a great inclination, Miss Bennet, to seize such an opportunity of dancing a reel?” She smiled but made no answer. He repeated the question, with some surprise at her silence.”Oh!” said she, “I heard you before, but I could not immediately determine what to say in reply” (Austen 2003, p.50)

The progress of his behaviour and his changing attitude towards Elizabeth is visible, even if the change is only slight. He no longer just stands and looks at her, but he also asks her to dance with him. Yet, even though Mr. Darcy asks her in a polite way, Elizabeth does not answer very courteously. It seems that she makes fun of him, that she wants him to feel a little embarrassed, because she lets him wait for her answer. She is silent and waits with an answer because she thinks about the question which she finally declares in her answer: “I could not immediately determine what to say in reply. You wanted me, I know, to say ‘Yes,’ that you might have the pleasure of despising my taste, but I always delight in overthrowing those kind of schemes, and cheating a person of their premeditated contempt. I have therefore made up my mind to tell you, that I do not want to dance a reel at all – and now despise me if you dare” (Austen 2003, 50).

Although she does not dance with him, she is nevertheless surprised about his behaviour and mainly about his gallantry: “Elizabeth, having rather expected to affront him, was amazed at his gallantry, but there was a mixture of sweetness and

archness in her manner which made it difficult for her to affront anybody, and Darcy had never been so bewitched by any woman as he was by her” (Austen 2003, 51).

This whole situation is omitted from the film. One could easily say that they might have just considered it useless because of the more important ball organised at Netherfield. Yet, more importantly, one should realize that this is also not a situation that would fit seamlessly into the genre of the romantic film. Elizabeth behaves rudely towards Mr. Darcy. That would make the viewer unsure whether this is a romantic film or not because every romantic film includes romantic features, mainly the searching for love. Moreover, the desire for love makes the film more dynamic: “The dynamic of the film rests on the central quest – the pursuit of love” (Montimer 2010, 4).

Soon after that, the ball at Netherfield takes place. There is only one reason for Elizabeth to go there: she wants to meet Mr. Wickham again and to dance with him and not with Mr. Darcy. Immediately when she comes to Netherfield she starts looking for Mr. Wickham and she is sad that she does not see him because she gave special care to her appearance to make an impression on Mr. Wickham:

Till Elizabeth entered the drawing-room at Netherfield and looked in vain for Mr. Wickham among the cluster of red coats there assembled, a doubt of his being present had never occurred to her. The certainty of meeting him had not been checked by any of those recollections that might not unreasonably have alarmed her. She had dressed with more than usual care, and prepared in the highest spirits for the conquest of all that remained unsubdued of his heart, trusting that it was not more than might be won in the course of the evening. (Austen 2003, 88)

But she meets Mr. Darcy instead of Mr. Wickham. In the film, she meets him immediately when she stops dancing with Mr. Collins. While she is talking to her friend Charlotte about the dance, suddenly, she meets Mr. Darcy. He asks whether she would dance with him: "May I have the next dance, Miss Elizabeth?" (Wright 2005, 36:57). She answers immediately that he may (36:59). This is different from the book, where there is no conversation between them, only the narrator says what happened. This, however, is not surprising at all. It is obvious that there are more dialogues in a film, because dialogues bring more dynamism and romance into the actions and that is exactly what makes a film more romantic, when the main characters speak to each other and look into their eyes.

At this point, she looks not just surprised but also as if she was scared or as if she had a great respect for him and not as if she were to make fun of him. Moreover, she really dances with him. They talk to each other, although one has to admit that it is slightly forced. Moreover, their faces are completely different. Elizabeth's face is pale and not amiable when she looks at Mr. Darcy. This is due to her earlier conversation with Mr. Wickham who told her how badly Mr. Darcy behaved towards him. Therefore, she is blind with anger. She believes in everything that Mr. Wickham told her about Mr. Darcy even though it is not true. Her feelings have changed from indifference to hatred.

However, Mr. Darcy's face is kind and polite and his intention is not to insult Elizabeth but when she tells him about Mr. Wickham his eyes get wider and show the mixture of surprise, anger and sadness and finally when the dance is over his look changes just to sadness when his eyes bend down a little and are narrower than earlier. He sighs and looks dejected.

Another occasion when Elizabeth and Mr. Darcy meet each other happens when Elizabeth and Mr. and Mrs. Collins visit Lady Catherine, and she wants Elizabeth to play the piano in the evening. Mr. Darcy comes with his friend Colonel Fitzwilliam. Mr. Fitzwilliam talks to Elizabeth and Darcy envies him for that. He looks at them all the time and he is curious what they talk about: "His eyes had been soon and repeatedly turned towards them with a look of curiosity" (Austen 2003, 168-169). Here, in the book, Lady Catherine is not the first one to start talking about music, because she only asks Mr. Fitzwilliam what he has just said to Mrs. Bennet because she wants to know everything:

"What is that you are saying, Fitzwilliam? What is it you are talking of? What are you telling Miss Bennet? Let me hear what it is."

"We are speaking of music, Madam" (Austen 2003, 168-169)

This is how they get to the topic of music. Lady Catherine praises her daughter's skills: that she can play really well, because she practises a lot, while she also complains about Elizabeth, because even though she has told her to practise, Elizabeth has not followed her advice and so she cannot play so well: "I have told Miss Bennet several times, that she will never play really well, unless she practises more" (169). One can see Mr. Darcy's feelings again. He loves Elizabeth and so he feels sorry for what his aunt said: "Mr. Darcy looked a little ashamed of his aunt's ill breeding" (169). He does not want Elizabeth to feel ashamed, embarrassed or simply uncomfortable, because he likes her company, since every time she is near him he looks at her, or occasionally tries to start a conversation with her.

This scene is also different in the film. Lady Catherine advises Elizabeth to play the piano. Elizabeth is slightly shocked. She has not expected that, because she

did not pay attention to what Lady Catherine was talking about, as she was playing with a parrot, and not talking to MR. Fitzwilliam as it is described in the film:

“Come, Miss Bennet, and play for us.”

“No, I beg you.”

“For music is my delight.”

“Lady Catherine, I am not afflicted with false modesty, when I say I play poorly...” (Wright 2005, 52:50)

And so Elizabeth has to go and play the piano. Very soon after that Mr. Darcy comes to the piano to listen to Elizabeth. He does not care if she plays well or badly. One can suppose that he comes mainly because he wants to be near Elizabeth and he wants to look at her because his eyes are fixed on her and he keeps smiling. He smiles not too much but it is nevertheless visible, because his face is not so sharp, and his cheeks are relaxed. This may also be because he is not so shy anymore in front of Elizabeth, because she is not a stranger to him anymore. This is why he can speak easily and without any shame. As for the fact that Elizabeth is not a stranger anymore or a person who he does not know, he can speak not just about everything but he also admits that he is not a good speaker:

“I certainly have not the talent which some people possess,” said Darcy, “of conversing easily with those I have never seen before. I cannot catch their tone of conversation, or appear interested in their concerns, as I often see done” (Austen 2003, 171)

Elizabeth is very quick-witted and decides not to let him disconcert her (although this is probably not his purpose at all): “You mean to frighten me by coming in all your estate to hear me. But I won’t be alarmed even if your sister does

play so well” (Wright 2005, 1:01:19). Although this is said almost identically in the book, Mr. Darcy’s answer is different. In the book, he is more talkative:

“I shall not say that you are mistaken,” he replied, “because you could not really believe me to entertain any design of alarming you, and I have had a pleasure of your acquaintance long enough to know, that you find great enjoyment in occasionally professing opinions which in fact are not your own.” (Austen 2003, 170)

But in the film, he replies only with one short sentence: “I know that I cannot alarm you even should I wish it” (Wright 2005, 1:01:27). He shows his politeness there. He behaves as a real romantic gentleman who does not want to offend the lady. His intention not to alarm the lady may obviously be simply because it is against his manners, yet he probably also cannot offend her because he is in love with her and it is natural that it is impossible to offend someone who one is in love with.

The answer in the film is much more polite than in the book, because in the book, he also tries to slightly confuse her by mentioning the fact that he knows how she is used to talking to people. Moreover, in the film, he answers with a sincere look at her which gives a loving subtext to the answer.

Their conversation continues, and later Mr. Fitzwilliam joins in, but soon he is called back to Lady Catherine. Darcy feels confused. His look changes direction several times and he feels embarrassed, since he does not know what he should say or if he should apologize, because Elizabeth complains to Fitzwilliam that Mr. Darcy is not so talkative. He suddenly looks at Elizabeth and stares at her for a while and then he finds the courage to explain his behaviour to her. He tells her about his character that he is different than some people (he might mean Elizabeth because she is very talkative and sociable), he cannot start talking to other people easily as some

people can: "I do not have the talent of conversing easily with people I have never met before" (Wright 2005, 1:02:06). This is said in the same way in the book, although it is more specified but in the film, it is quick and brief and it is easy to understand how difficult it is for him and how seriously he means it. Elizabeth's answer in the film is very surprising. Mr. Darcy speaks sincerely, humbly and openly and he wants Elizabeth to know everything about him and to understand him which is a sign of real love because men usually do not want other women to think that they cannot do something or that they have some bad characteristics. They usually boast how good they are. This is not the case of Mr. Darcy. He is so much in love that he confesses the lack of his ability in speaking with other people that he has never met before. However, Elizabeth is sarcastic, so much so that it seems that she makes fun of him again. Primarily since she smiles while saying that and she really does not look serious even if she means it seriously. She gives him a piece of advice how he should improve his skills in talking to other people and how to be more sociable: "Perhaps you should take your aunt's advice and practise." (Wright 2005, 1:02:12). Mr. Darcy feels really sorry and disappointed by what she said. He looks so sad and disappointed with her words. His eyes keep closing and moving in disappointment. He leaves Elizabeth, but after a few steps he turns back towards her and looks at her with disappointment, with admiration, and mainly with love because that is exactly which is hidden in his sensitive look and which is obvious because it is a romantic film and he is the main romantic character. Nevertheless, it seems that it is unhappy love because Elizabeth does not behave as a woman in love. Everybody must feel sorry for him. And this is exactly what the viewer wants and needs to see. These scenes appeal completely to the sympathy of the enthusiastic viewer of romantic films.

Elizabeth and Mr. Darcy's "relationship" results suddenly in the proposal of marriage. This is also described slightly differently in the film than in the book.

In the book, Mr. Darcy comes to see Elizabeth at the place where she stays at Charlotte's. Charlotte and Mr. Collins leave home to have a cup of tea and Elizabeth stays at home because she has a headache. Her room is the place where the proposal is made. She talks to herself, inside her mind, and suddenly her thoughts stop because she sees Mr. Darcy:

While settling this point, she was suddenly roused by the sound of the door bell, and her spirits were a little fluttered by the idea of its being Colonel Fitzwilliam himself, who had once before called late in the evening, and might now come to enquire particularly after her. But this idea was soon banished, and her spirits were very differently affected, when, to her utter amazement, she saw Mr. Darcy walk into the room. (Austen 2003, 184-185)

However, in the film, the proposal is made when Elizabeth runs from the church into the park, where she hides under the big summerhouse, because it is raining heavily. The fact that it is not filmed in the room but in the park responds to the romance of the film. The big summerhouse and its surroundings, with the picturesque countryside, are undoubtedly much more romantic than just a room in the house. Mr. Darcy comes to see her there quite unexpectedly. Elizabeth is very surprised when she sees him there.

Film makers made this different from the book: the scene is filmed in bad weather conditions where both of them are completely wet, because it rains heavily. The fact that other film makers may have done this scene differently is irrelevant, since this is exactly what a film is really about: it depends on the film maker to what

extent he makes it according to the book, or according to his own conceptions: “As Metz remarks in his pioneering work on cinema, *The Imaginary Signifier*, what the reader/viewer ‘has before him in the actual film is someone else’s phantasy” (Cristian and Dragon 2008, 28).

This change makes the scene more dramatic and it also symbolizes what happens. The rain can symbolize the sadness of Mr. Darcy’s feelings when Elizabeth refuses him. Rain is something like tears which pour down for him. Rain is a symbol for the big sorrow which Mr. Darcy certainly experiences: “Rain drops can symbolize heaven's tears. Rain is a symbol for tears, sorrow, anger, cleansing, renewal, forgiveness and more -- usually on a heavenly, worldly or very large sort of personal scale. This is not a visual symbol for small sorrows or everyday events“ (Eisenbraun 2004).

Another thing which is different in the film than it is in the book is their very conversation. In the novel, Mr. Darcy comes to ask how she feels: “she saw Mr. Darcy walk into the room. In a hurried manner he immediately began an enquiry after her health, imputing his visit to a wish of hearing that she were better” (Austen 2003, 185). He explains everything in one short speech without being interrupted by Elizabeth. He tells her everything about his feelings towards her. He tells her that he admires and loves her: “In vain have I struggled. I will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you” (Austen 2003, 185).

However, in the film, he has to be interrupted by Elizabeth, because she does not understand what he means by that. He tells her why he comes and what the reason is, but Elizabeth tells him that she does not understand and so he says that he simply loves her:

“I have struggled in vain and can bear it no longer. These past months have been a torment. I came to Rossings only to see you. I have fought against judgement, my family’s expectation, the inferiority of your birth, my rank. I will put them aside and ask you to end my agony.” “I don’t understand.” “I love you.” “Please do me the honour of accepting my hand” (Wright 2005, 1:06:10)

While saying that, Mr. Darcy looks very desperately at Elizabeth because this is an unexpected situation for him (he also mentions that in his speech to Elizabeth). It is obvious that he is afraid of saying this to her, but also that he is worried and this situation hurts him very much.

He also mentions that he has been fighting against judgement and his family’s expectations (1:06:10). These differences of opinion between the two lovers are usually put into the romantic plot as something that makes their love affair more complicated:

The narrative often hinges around the central couple, who initially are antagonistic towards each other, but who come to recognise their inescapable compatibility in the face of great adversity and, often, mutual loathing. Their incompatibility may arise from social status, wealth, conflicting lifestyles and attitudes, or even purely their differing expectations of relationship. (Montimer 2010, 4)

In this case, Elizabeth’s eyes roll out and she looks shocked, because she cannot understand how he can even ask her to marry him.

At the same time, while he is telling her that, he interrupts his speech several times with tiny sighs which contribute to his romantic confession of love towards Elizabeth. This is a big difference from the book, because there the marriage

proposal does not seem particularly romantic, a feature also mentioned in *Bloom's Guides, Jane Austen's Pride and Prejudice*: "He eventually becomes attached to Elizabeth Bennet, to whom he makes a prideful, unromantic, (and rejected) proposal of marriage" (Bloom 2005, 18).

The first moment after his proposal is strange because Elizabeth looks as if she is thinking about the proposal: if she should accept it or not, even though she decided long before to say no which is declared in the book: "From the very beginning, from the first moment I may almost say, of my acquaintance with you, your manners impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form that ground-work of disapprobation, on which succeeding events have built so immovable a dislike" (Austen 2003, 188). Her eyes go down from the surprise but she recovers from that immediately and tells him what she thinks about him. Elizabeth tells him finally that she would not marry him because she has always hated him and still does and this is also something that is known from the book:

"I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry." And Mr. Darcy replied: "You have said quite enough, madam, I perfectly comprehend your feelings, and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness." And with these words he hastily left the room, and Elizabeth heard him the next moment open the front door and quit the house. (Austen 2003, 188–189)

However, this is also different in the film. Whereas in the book Mr. Darcy leaves the room immediately when he says goodbye after Elizabeth's refusal, in the film, Mr. Darcy only apologizes to her after the refusal: "Forgive me, madam, for taking up so much of your time" (Wright 2005, 1:09:20). What is more, he almost kisses her at that. He is so close to her and his head bends down to her head and is very near to her lips. He looks into her eyes and then at her lips. At that point one really has a feeling that he is going to kiss her. Even more surprisingly, in contrast to her words, a careful look reveals that Elizabeth's head also moves towards him as if she would also like to kiss him. That is very strange considering what she has just told him. And even Mr. Darcy's seeming intention to kiss her, although she says such horrible things to him, is certainly a somewhat unexpected turn. He looks into her eyes and then on her lips and again into her eyes and he moves closer and closer. Even though it takes just several seconds it seems for ages. Then he might realize that it is not advisable to kiss her, since she has refused him quite rudely, therefore even though he wants her and wants to kiss her so much, his pride does not let him do so, and in the end he tightens his mouth in resignation, turns around and leaves, while Elizabeth is standing there alone with her confused thoughts, which are not described in the film, only in the book, yet it is obvious from her confused facial expressions even there.

Of course, if one considers that this is a romantic film, it is obvious that there would be some troubles with love between the central couple: "The seeming incompatibility of the central couple is typical of the romantic comedy, with the pairing of the well-favoured heroine with the less illustrious male. This is essentially a similar situation to many classic romcom couples" (Montimer 2010, 61). However, there is not just one but three models of a romantic couple:

This narrative sees the couple as separated in the initial stages, only to be reunited by the end of the film after discovering that they still love each other, as in films such as *His Girl Friday*, *Adam's Rib*, and *Sex And The City*. A second variation on the romcom narrative is that of the couple experiencing love at first sight yet being unable together, due to factors beyond their control. Examples of this narrative include *Pretty woman*, *The wedding Planner*, and *Enchanted*. A third significant model is that of unrequited love. One half of the couple realises their love for the other early on, but the other half is slow to recognise and return their love, often having to lose the wrong partner in order to be ready for the right love. (Montimer 2010, 5)

Thus it can be seen that the position of a woman and a man changes within different models of the romantic film. *Pride and Prejudice* is an example of the third model of unrequited love and final recognition. An example of the second model, *Pretty Woman*, is partly similar to *Pride and Prejudice*. If one thinks carefully, it can be recognised, that there are similar features. On the one hand, there is a central couple who initially do not love each other, but finally realize that they do. Another similarity, that the man is wealthier than the woman, is used here. Moreover, this feature of a wealthier man is typical and frequently used within romantic genre. On the other hand, this model is different from our model because the film *Pretty Woman*, is mostly only about big social differences. Although these are also used in the film *Pride and Prejudice*, it is not only about social differences, but mainly about unrequited love and final reconciliation, which are bigger issues than the social difference.

The next step in the story is a letter that changes everything. Yet, there is again an important difference in the two versions: the place where Mr. Darcy gives the letter to Elizabeth. In the novel, he gives her the letter in the park, or better to say in the grove next to the park, because she is afraid to go directly into the park where she knows she could meet him. But this strategy is useless because Mr. Darcy has been walking almost everywhere to meet her and to give her the letter which he wrote. He leaves her alone with the letter and her confused thoughts:

He said with a look of haughty composure, 'I have been walking in the grove some time in the hope of meeting you. Will you do me the honour of reading that letter?' – And then, with a slight bow, turned again into the plantation, and was soon out of sight. (Austen 2003, 190-191)

In the film, this situation does not take place outside, in the grove, but inside, in Collins' house, where Mr. Darcy comes to give the letter to Elizabeth who stands in one place, looking at the same spot all the time, which is again possibly due to her being slightly out of her mind, because again she thinks about what happened. Mr. Darcy comes, leaves the letter there, and goes away. Yet, he also tells her about the letter, because he wants to explain the misunderstanding: "I came to leave you this. I shall not renew the sentiments which were so disgusting to you. But if I may, I will address the two offences you have laid against me" (Wright 2005, 1:11:24). Although Elizabeth suddenly turns around, Mr. Darcy is already gone. This is absolutely necessary for the romantic film, because scenes without words or with just a few words can often be more romantic than some dialogues. Moreover, the melody of that scene makes it even more romantic because the music gives a loving subtext mixed with sadness and great sorrow which plays with the viewer's emotions "The

neo-traditional romantic comedy has placed a greater emphasis on emotional engagement, as noted above, shifting the focus of the audience's response away from laughter and more towards tears and empathy. Steve Neale recognised how romantic music is used in this genre cycle in order to evoke 'the signs and values of "old-fashioned romance"' (Montimer 2010, 74).

Furthermore, this is the moment which changes everything. This is the moment when their relationship slowly begins to change from hatred to something better and closer. Although the extent to which this has already changed is not recognizable at this moment, this is not as important as the fact that it is changing. He explains why he has come with a voice full of hope and his eyes are full of a mixture of desperation, hope and humility. He does not look angry. This expression and his soft voice prove that the only wish is to explain everything to Elizabeth because he wants her to stop being angry with him. Elizabeth does not look at him at that time.

This is partly a turning point in the plot, giving the viewer a hope that the central couple would reconcile with each other. The viewer expects a happy ending because of their genre-based expectations. Otherwise it simply would not be a romantic film: "Kendall asserts that these films delivered a message about the possibility of reconciliation, between sexes, between social classes and between lifestyles" (Montimer 2010, 12).

The first meeting of Elizabeth and Mr. Darcy after the affair with the letter happens at Mr. Darcy's home in Pemberley. Elizabeth is at that time on a journey with her aunt and uncle, Mrs. and Mr. Gardiner. Again, it is filmed slightly differently from what is written in the book. Elizabeth goes with the Gardiners to Mr. Darcy's place where they finally meet. In the novel, Elizabeth meets Mr. Darcy during her walk with the Gardiners and he invites them to stay at his house and spend

some time with him. He is very pleased that Elizabeth is there. On the one hand he wants to see her again and on the other hand he wants to introduce his beloved sister to her:

“There is also one other person in the party,” he continued after a pause, “who more particularly wishes to be known to you, -Will you allow me, or do I ask too much, to introduce my sister to you acquaintance during your stay at Lambton?” [...] Miss Darcy and her brother appeared, and this formidable introduction took place. With astonishment did Elizabeth see, that her new acquaintance was at least as much embarrassed as herself. Since her being at Lambton, she had heard that Miss Darcy was exceedingly proud, but the observation of a very few minutes convinced her, that she was only exceedingly shy. She found it difficult to obtain even a word from her beyond a monosyllable. (Austen 2003, 245, 249)

Even though it is Mr. Darcy who wants Elizabeth to meet her sister, in the end it is Mrs. Gardiner who tells Elizabeth that Mr. Darcy has this wish.

Yet, in the film, the first meeting with Mr. Darcy and Miss Darcy in Pemberley happens slightly earlier and is just a coincidence. The Gardiners continue looking round the house, Elizabeth goes into different rooms to see and admire the beauty of that house and of the view on to a picturesque garden. Suddenly, she hears a noise which turns out to be the sound of a piano from one of the rooms. She comes near to that room and looks through the door which is half opened. She sees a young, blonde woman playing the piano. However, suddenly, Mr. Darcy comes to listen to his sister which surprises Elizabeth because she thought that Mr. Darcy is not in London at all. She is so surprised that she runs away quickly. However, Mr. Darcy spots her and

runs to catch her. Elizabeth runs in front of the house, waits there for Mr. Darcy and apologises to him that she interrupted them. They talk for a while and then Elizabeth says goodbye and leaves. When they meet again, this time also with Miss Darcy, Mr. Darcy is very happy that he sees Elizabeth again. Even though it is not said, it is quite visible because he smiles every time when he looks at Elizabeth and his face is not sharp but relaxed. Also his sister says that he kept talking about Elizabeth all the time: "My brother has told me so much about you, I feel as if we are friends already" (Wright 2005, 1:26:00). Even though this is not directly said through the narrator, as it is in the book, it shows that he has been thinking about Elizabeth all the time and that he is still in love with her. Moreover, this is the first time in the film when Mr. Darcy laughs. It is not a forced laughter. It shows that Darcy has a good heart and that he is also able to open his heart to someone and he proves that he has a romantic soul. This laughter is the relaxed laughter of happiness which pleases every single heart of a romantic viewer who waits for the big love that naturally comes in the romantic film and the viewer is impatient and wants to see it immediately. And this is the scene which gives the hope of near happy ending.

Nevertheless, their program has to be ended because Elizabeth receives a letter from her sister Jane which contains sad news and Elizabeth has to leave Pemberly and travel home. The problem is that her youngest sister has left with Mr. Wickham and no one knows where they have gone. In the book, Elizabeth receives a letter and reads it in the presence of Mr. Darcy who does not understand what the matter is and thinks that something terrible has happened to Elizabeth. It is described how much he is afraid that something has happened to her that she cries so much. He keeps asking what is worrying her and whether she needs something and mainly how he can help her:

“Let me call your maid. Is there nothing you could take, to give you present relief? – A glass of wine, - shall I get you one? – You are very ill.”

“No, I thank you,” she replied, endeavouring to recover herself. “There is nothing the matter with me. I am quite well. I am only distressed by some dreadful news which I have just received from Longbourn.”

[...] “I am grieved, indeed.” Cried Darcy, “grieved – shocked. But it is certain, absolutely certain?”

[...] Darcy made no answer. He seemed scarcely to hear her, and was walking up and down the room in earnest meditation, his brow contracted, his air gloomy. Elizabeth soon observed, and instantly understood it. (Austen 2003, 263-264)

It is obvious from the book that Darcy thinks about the problem and tries to find the solution or at least how he could help Elizabeth. Finally, after some time of hesitation he may find something and so he says goodbye to Elizabeth and leaves.

In the film, after reading the letter from Jane, she tells everything not just to Mr. Darcy but also to her aunt and uncle. Mr. Darcy asks if he could help somehow but according to Elizabeth, there is nothing that can be done because it is too late. Then he says that it is really a serious problem. Suddenly, he says goodbye and leaves. This is quite surprising because he leaves too quickly which may seem as being impolite:

“This is my fault. If only I had exposed Wickham when I should.”

“No, it is my fault. I might have prevented all this by being open with my sisters.”

“Would I could help you.”

“Sir, I think it is too late.”

“This is grave indeed. I will leave you. Goodbye” (Wright 2005, 1:27:35)

It is nevertheless visible that he feels really sorry. He looks sad. Even though he does not cry as Elizabeth, he feels almost the same sorrow as she does even if this is not so easily visible in the film, as in the book and later on it is proved for what he does for her because the reason why he leaves so early is that he leaves to be able to help her as quickly as possible. Yet, it may seem as if he did not care about Elizabeth or her problems. This is described in the book in a much more sensitive way, so the reader thinks that he loves her, that he cares about her happiness and that he would do anything in the world to make her stop crying and being sad from the family situation. Whereas in the film the viewer has to wait for the next several scenes to understand that he leaves to find quick help for her and through that that everything is alright and that he still is interested in her (which is not very obvious from that mentioned scene where he leaves without any explanation) and in love with her because otherwise he would not leave so quickly to help her as it is not his problem and mainly his duty to solve that problem. However, he shows his gallantry and proves his true love to Elizabeth. Moreover, it makes the situation more dramatic. The viewer is suspenseful and worried, because suddenly s/he is not sure whether the happy ending is coming or not, and mainly whether Mr. Darcy still loves Elizabeth or not. It strengthens the feeling and makes the story more dramatic and romantic at the same time. This is a way to raise expectations in the audience: “According to Steve Neale, genres are systems that consist of specific orientations in terms of the

narrative, which raise expectations in the audience (e.g. how a film should end)” (Cristian and Dragon 2008, 59).

In the film, Elizabeth finds out the truth not from Mr. Darcy but from her sister Lydia. Soon after that Elizabeth meets Mr. Darcy but does not have an occasion to talk to him about it because he does not come alone but with Mr. Bingley who comes and asks Jane to marry him. There is just the couple in the book. However, in the film, the rest of the family and Elizabeth are also there and Elizabeth does not just look around and listen to the conversation but she also asks Mr. Bingley how long he is planning to stay there. Mr. Bingley seems pleased that he can talk also to someone else than just to Mrs. Bennet who is talking all the time. Another question from Elizabeth is given to Mr. Darcy. She wants to talk to him, which is obvious, but she is afraid to do so in front of her family because they do not know anything about their previous meetings and about their “relationship.” She asks how he is and then proceeds to talk about the weather:

“Are you well, Mr. Darcy?”

“Quite well, thank you.”

“I hope the weather stays fine for your sport.”

”I return to town tomorrow.”

“So soon?” (Wright 2005, 1:37:23)

This is the proof that she really wants to talk to him or better to say that she longs to talk to him, because usually when one wants to talk to someone and does not know at that moment what to talk about, s/he usually starts talking about the weather. This situation happens in the film, possibly because it may be the only way to show that Mr. Darcy is not indifferent to Elizabeth because there is no narrator to say that. She looks at him and waits for the moment when Mr. Darcy would look at her, which

finally happens. He looks at her but the look is a little bit confused, because he does not know what Elizabeth thinks about him at that moment.

Moreover, when she realises that he is going to leave the next day, her eyes show a mixture of surprise and sadness and while he is leaving she takes a breath and looks like she would like to tell him something more or ask him something more but it is too late because he is gone. It is made in a more emotional way than it is in the book, because it is almost the end of the story, and it makes the viewer feel surprised and more suspenseful.

The situation which leads to Elizabeth's happiness is the meeting with Lady Catherine. She comes at night to ask about her relationship towards her nephew Mr. Darcy. Again, the time of the day is different because Lady Catherine visits the Bennets in the morning in the book, but in the film she visits them in the evening or almost at night. This may be to maintain continuity because it is the night after the proposal. Moreover, also the place is different in the film than it is in the book because they go for a walk into a copse in the book. However, in the film, they stay at home. She advises Elizabeth not to have a relationship with Darcy because he has been promised to her daughter and not to Elizabeth. Moreover, Elizabeth is from the middle class and Lady Catherine wants someone rich for her nephew. The importance of the time when the conversation happens is shown soon after that. Lady Catherine leaves and Elizabeth thinks about their conversation all the time and that is why she cannot sleep and goes for a walk when suddenly, by the rising sun she meets Mr. Darcy. The rising sun and faces of two lovers make this scene the most romantic scene of the whole film. The sun is rising because the new day is coming and the night is ending which means that the Sun is coming and the Moon is going away. Moreover, the Sun and the Moon symbolize two opposites that are represented by a

man and a woman who finally find out that they love each other: “Sun and Moon joined as one: A universal pagan expression of the merging of opposites. Like the ‘Yin Yang’ [...], the marriage of the male sun and the female moon represents unity in diversity, compromise instead of conflict, and conformity to a new consciousness where all is one” (Culp n. d.).

The conclusion of the film is typical for the romantic genre. There are all the elements that are expected in a romantic film – lovers walking early in the morning, they coincidentally meet and realise that they love each other, and then when they stay next to each other, the sun starts rising up and shines between them. Moreover, Mr. Darcy comes through the morning fog which gives the situation a romantic subtext as well. This type of happy ending with reconciliation is typical for a romantic film: “Typically, romantic comedies are about reconciliation and restoration of order within relationships and society as a whole” (Montimer 2010, 48). Another quite big difference is in Darcy’s declaration of his love to Elizabeth. He does not tell her that he loves her in the book, but he does that in the film. He said that not just once but three times:

You are too generous to trifle with me. You spoke with my aunt last night and it has taught me to hope as I’d scarcely allowed myself before. If your feelings are still what they were last April, tell me so at once. My affections and wishes have not changed. But one word from you will silence me for ever. (Wright 2005, 1:50:00)

Although both the viewer and the reader have learnt by this time that for Mr. Darcy it is not easy to say such words, it is quite visible that he is no longer afraid of anything. He looks straight into her eyes and tells her everything that he feels and that he thinks that is right. Lady Catherine gave him hope that it is possible that

Elizabeth would love him. He looks self-confident and determined to tell her how much he loves her (1:50:05). He holds his head up which he did not use to do before because he usually bent his head down when he finished speaking to Elizabeth, because he was usually disappointed.

Elizabeth does not say a word. She does not have to, because his mere look which is sincere and loving is enough for him to know that he can continue, that he can ask her a second time. The look is without pride, without impertinence, without hatred, because his eyes are open, but not widely with unpleasant surprise, or tightened narrow with hatred, but with sincerity and love, and so he can continue (1:50:20). He comes nearer to her and this one step is enough also for Elizabeth to know that he still loves her, because he looks at her and slightly smiles. He tells her everything. He tells her how much he loves her and that he wants to stay with her and not to be parted from her anymore. "If, however, your feelings have changed... I would have to tell you, you have bewitched me, body and soul, and I love... I love... I love you. I never wish to be parted from you from this day on" (Wright 2005, 1:50:35).

She stands still. She looks in his eyes as if she is waiting for him to say something more or to repeat his words, because she is amazed. Her eyes are widely open with a mixture of pleasant surprise and mainly with tenderness. She is amazed by the speech and mainly by him. After a few seconds, she recovers, bends her eyes down and then back up to Darcy. She makes a small step towards him, takes his hand and kisses it (1:50:50). This scene is probably the most romantic scene in the film. The sunshine also plays an important role in it. The sun is a symbol of warmth, light and glory, something that dominates everything:

The allegory shows the disk of the astral king surrounded by alternating straight and flamelike rays, golden and red, symbolizing the twofold activity of the Sun in giving out warmth and light. Beneath the Sun, from which a golden spray is falling, are a young couple in a green field. The couple symbolize the Gemini under the beneficial influence of spiritual light. [...] This enigma symbolizes glory, spirituality and illumination. (Cirlot 2001, 320)

As it was said before, the first marriage proposal is made when it is raining heavily as if the heavens cried. This symbolises the mood which Mr. Darcy has when he is refused by Elizabeth, who is full of hatred and anger. Nevertheless, everything is forgotten and the weather has finally changed and the sun is rising up – the same as their relationship, they start loving each other.

In the book, much more of the context is described. He tells her that he still loves her and wants her to tell him that she also loves him. “You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. My affection and wishes are unchanged, but one word from you will silence me on this subject forever” (Austen 2003, p. 346). She knows that his feelings have not changed and she still has a chance. Even if she does not answer him immediately, her mind is full of thoughts. She thinks and waits for the right moment to tell him or to show him that her feelings have changed:

Elizabeth feeling all the more than common awkwardness and anxiety of his situation, now forced to speak, and immediately, though not very fluently, gave him to understand, that her sentiments had undergone so material a change, since the period to which he alluded, as to make

her receive with gratitude and pleasure, his presence assurances.
(Austen, 2003, p. 346)

Readers, as opposed to viewers of the film, may appreciate that there is not just a happy ending with a marriage proposal, but also an explanation. They talk to each other for hours to understand the behaviour of each other and also to understand the situation: how it could happen and when they started loving each other. It is again described in a thrilling way. Moreover, one also does not have to guess what the family thinks about the marriage because again everything is written in the book and so we may find out that the whole family is happy and wishes Elizabeth a happy life with Mr. Darcy.

This aspect is omitted in the film, with the only exception of Elizabeth's beloved father to whom they go to tell everything about their love and Mr. Darcy asks if he could marry her. The viewer sees that Elizabeth leaves with Mr. Darcy and thinks that she does not see her family. The reader, however, knows that it is not true because her father visits her in Pemberley very often: "Mr. Bennet missed his second daughter exceedingly, his affection for her drew him from home than any thing else could do. He delighted in going to Pemberley, especially when he was last expected" (Austen 2003, 364). The possible reason for the fact that the rest is cut out of the film is that the romantic film usually ends with a happy ending and there is nothing more. That is exactly what happens in this case. Such a romantic film cannot end differently than with a romantic happy ending. Otherwise, it would destroy the moment of complete happiness which comes at the end. The viewer is expecting the happy ending the whole film and when it finally comes, s/he is satisfied and does not need anything more. Otherwise it would seem that it is not the end yet, and that something else will come, but since it does not, it would ruin the moment of the

romantic happy ending which is said to be in every romantic film: “The romantic comedy can rejoice in its feel-good ideology, perpetuating the myth of the ideal love and the optimism of the happy ending” (Montimer 2010, 143).

CONCLUSION

The main objective of this thesis was to analyse the changes made in the film adaptation of Jane Austen's book, *Pride and Prejudice*. This work was not compared in a way that the film adaptation would be expected to be exactly the same as the book, because everyone has their own imagination. Thus, one should keep in mind that it is almost impossible to create a film copy of the book, because everyone can create the image of the story according to his or her fantasy. Therefore, I focused on one significant difference: the main character, Mr. Darcy. Throughout the thesis, I showed that he was portrayed in a much more romantic way in the film, than in the book.

In the film version, Mr. Darcy falls in love with Elizabeth Bennet the first moment he sees her. Since then, he has been looking only at her every time they meet. I focused mainly on his facial expressions because they are more revealing than his words. Even though he claims that he is not interested in Elizabeth, it is visibly not true, because his face always reveals the truth – his love towards Elizabeth. His look is often full of sadness and desperation. Significant and visible proofs of his love are not just facial expressions, but also his movements. When Elizabeth behaves rudely towards him, his head bends down with sadness and the corners of his mouth tighten with great sorrow.

In the book, Mr. Darcy is not portrayed as romantically as in the film. No loving looks at Elizabeth are mentioned there and his behaviour towards Elizabeth is often quite rude. Moreover, he does not show any interest or any indication of love towards Elizabeth at the beginning of the book, only later on when he suddenly asks Elizabeth to marry him. That marriage proposal really surprises her because she does not know anything about his love towards her.

Nevertheless, of course, it would not be the romantic genre, if it contained just sadness and sorrow. Many other elements of the romantic genre were also found in the film such as: a central couple, suffering, unrequited love, fighting for love, final reconciliation and a happy ending. All of these contribute to the romantic feeling. Moreover, the setting of the first marriage proposal is changed in the film. The proposal is made not inside, as it is written in the book, but outside in the park, when it is raining heavily which underscores Mr. Darcy's suffering and thus also the romantic feeling.

Thus, it seems warranted to conclude that the film indeed is a prime example of the romantic genre. Therefore, a final reconciliation of the main couple and a romantic happy ending could also not be missed. Several aspects contribute to this very romantic happy ending. Elizabeth, walking in the park, and Mr. Darcy suddenly coming towards her through the morning mist, which is supported by the optimistic melody of final reconciliation, and mainly the dialogue, in which Mr. Darcy tells Elizabeth that he still loves her, and Elizabeth kissing his hand with the rising sun behind them. These elements make the scene the most romantic one of the film, its absolute emotional peak, fulfilling the expectations of spectators in search for romantic satisfaction.

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